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## COVER STORY



Jeff Song (l) and Kevin So (r) playing last week at Johnny D's.



## Boston's Other Asian Musicians

It's Tuesday night at Johnny D's, a nightclub in Somerville's Davis Square. Tonight's headline act is Kevin So, a high-energy guitar player and singer who performs his own songs for a packed house. Urged on by a loyal following of fans in the audience, So performs a unique blend of soulful blues and folk, leavening his performance with snatches of poetry and dance.

Accompanying So on bass guitar tonight is Jeff Song, a jazz musician who has recorded five CD's of improvisational jazz and has played just about every genre of music from rock to classical. It was Song who last year founded the first Boston Asian American Creative Music Festival.

So and Song are just a few of the Asian American musicians playing jazz and folk music in the Boston area. While people may often associate Asian Americans with classical music, a growing number of Asians are challenging that stereotype by branching out into new areas of American popular culture. The number of Asians playing jazz, for example, is growing, and So's sally into blues and folk is nothing less than groundbreaking.

One of the few Asian Americans playing blues and folk at clubs and festivals across the US, the Allston-raised So was nominated for a 1996 Boston Music Award for Best Contemporary Folk Act, and was a 1997 New Folk Finalist. A graduate of the University of Southern California, where he studied music, the 27-year-old So says music has always been a part of his life.

Like many Asian Americans playing popular forms of music, So's interest in music goes back to childhood. He remembers riding into Chinatown with his family to have dim sum and hearing his father singing Chinese songs to cheer everyone up if there was a problem or disagreement. It dawned on him that "music really has a healing power," he says.

Though So has been playing guitar and singing since he was 16, his earliest popular music interests leaned more toward late-1970s black music. The first record he ever bought was a greatest hits album by the Commodores. And he remembers the excitement of hearing Michael Jackson's "Off the Wall" album for the first time during a trip to his cousin's house. Earth Wind and Fire was also an early musical interest. In those days, he says, it was the drive and rhythm of the music that caught his attention. Music and dance went together and this was music you could dance to, he says.

Over time, So's musical interests grew in other directions as well. A turning point for him in music was his discovery of the work of the legendary Bob Dylan, America's preeminent singer-songwriter. Dylan's music "changed my life," says So, who identified with the Dylan persona for a number of reasons. Dylan, he says, represented the voice of the underdog. He was like a David fighting a Goliath, he says. "I felt a connection." Growing up Asian American, he says, could easily make you feel like an outsider sometimes. Maybe you weren't as big as the next guy and you felt you were at a disadvantage. Dylan was just a skinny guy. He wasn't very big, but he spoke for the oppressed, for the outsiders.

Race is unavoidable in America, So says. It's always an issue. "I feel it every day." People tell him he shouldn't let it bother him so much, but he

says he finds it hard to ignore. He recalls walking down the street not long ago when two white pan-handlers approached him for money. They got angry when he passed by them without giving them something. They started hurling racial slurs at him. He hadn't done anything to them but was just walking down the street minding his own business. People say race relations in America are getting better, but sometimes he wonders.

There's still too many people who are out of touch with multicolored America, he says. In the white suburbs, for example, people still don't know how to relate well to Asians or blacks. White kids may be listening to African-American inspired hip hop but they feel uneasy around black people. The same isolation, he says, can also apply to Chinatown where people tend to remain isolated and sometimes suspicious of non-Chinese. He suggests that racial isolation in America often has its source in lack of knowledge, which leads to fear, which in turn leads to anger. In response to the anger, people want to isolate themselves from each other, but retreat will never provide a permanent solution, he says.

So isn't one to stay isolated within his own race. He likes the diversity of America. His best friends include an Asian, a black, and a white. The audience at his concert at Johnny D's last week was mostly white and Asian. He always had Chinese friends when he was growing up, he says, but he also liked to branch out and mingle with others too. "I was never in the Chinese clique," he says. Even now, he says, he feels a genuine sense of power walking down the street with his racially diverse friends.

The lyrics of his songs tell the same story. In the title song of his CD, "Individual," So emphasizes the importance of tolerance. "Just because my hair is a little longer/Just because my skin is a little darker/Just because my eyes are a little smaller who are you to judge me...I see a white man in the middle/ Black man left and the yellow man right/ Though they are three strong individuals/They'll stand stronger side by side."

So says he's making a living playing music, touring around the country and playing in clubs from Arkansas to Colorado to California, but he feels he can't waste any time now. He doesn't have a day job but making ends meet as a musician isn't easy. "I'm barely surviving. I'm working really hard," he says.

Even though he believes that race doesn't really have much to do with the music he makes, he feels that being Asian American will make it that much harder to succeed as a musician. A friend recently told him that now is an important time for him. "He told me I have to go for it now." Why? "Because you're Asian you have to work twice as hard."

"I think it just takes time," he says. "It's a white man's world and it's always been that way."

So, nevertheless, says he remains optimistic. "I see a light at the end of the tunnel," says So, who is eager to get more Asians to support live music and to go out to local clubs to listen to him and other musicians. "I would like to see more Chinese people in my audience," says So, who considers it a personal responsibility to let non-Asians know that Asians can sing the blues and make it as singer-songwriters. He feels a certain elation when people hear him singing and realize he's

Chinese.

So says the two CDs he has made are sitting in people's homes right now. "I'm probably the only CD in their collection who is Chinese," says So, who knows of only two other Asian Americans - one in San Francisco and another in New York - who are playing music similar to his own.

Though he has "been pegged as a folk singer," he doesn't necessarily see himself that way, explaining that he doesn't like to limit himself to one category. He says he is even considering adapting his songs to be played with the rhythms of funk and R&B. So says he's comfortable sitting in Jordan Hall listening to a classical quartet or listening to gospel. He played violin for six years and still enjoys classical music, he says. Classical music requires much discipline and So believes long-term success in life requires it.

So says it hasn't always been easy convincing his parents of the rightness of his career choice. His parents were born in China and ran a restaurant in Lynn for 25 years. Neither really liked the American music he grew up with and has since decided to play. His mother was often skeptical, telling him that it would be difficult for him to succeed playing American popular music because he was Chinese and criticizing his singing voice. He admits that some of the criticism was hard to take. "My mom says, 'I just don't like that music,'" he says. While his parents often helped him financially over the years, they didn't really approve of his career choice. His father supported him, he says, but he preferred other types of music. His parents listened to Chinese pop, "music that's from their childhood," he says. People, he adds, listen to music that's familiar to them and drawn from their youth.

In the Chinese community he grew up in, he says, success was often equated with financial rather than artistic success. In his own family, his career choice has been less lucrative than that of his siblings. His brother, for example, is a doctor and his sister works in a bank. "Growing up in my community success was about how much money you made," says So. "I have to constantly keep reminding myself that success is a word."

### Scientist by Day, Musician by Night

Like many local Asian American musicians, Jeff Song knows how hard it can be to earn a living as a musician in the Boston area. A "self-taught" research scientist at a Cambridge bio-tech firm by day, Song is by night a musician who was accompanying Kevin So on bass at Johnny D's last week.

A Korean American, Song came to Boston from Des Moines, Iowa, in 1982 to study anthropology at Boston University and eventually music at the New England Conservatory of Music. He has made five CDs, and describes his improvisational music as avant-garde jazz. "I guess it's an acquired taste," says Song, who has played in jazz and rock bands and for a while made his living solely as a musician, often playing in "lots of wed-ding bands."

When his wife went back to school seven years ago, Song had no choice but to take a day job. And with the birth of his first child in September, a

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## COVER STORY

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full-time day job became a necessity. Playing in wedding bands, he says, "was not that fulfilling for me."

"I feel I've been juggling day jobs vs. music for much of my life," says Song, who began playing piano when he was 8 and started studying cello in the fourth grade. A classical music student for 10 years, Song discovered the bass guitar in the late 1970s. Like many youthful Asian American musicians, Song discovered that studying classical music was encouraged by his parents but exploring popular musical forms was considered a less noble calling.

"For my parents' generation, classical music is more legitimate," says Song, who adds that for his Korean-born parents it may have been OK to go to Juilliard and become another Yo-Yo Ma, but not acceptable to be a player in a rock or jazz band. "It was not a happy time to make that choice," he says of his decision to explore popular music. Song believes that the parental "support will get better with each generation." If his son Jacob "decides to be a musician he's going to have a sympathetic ear that I didn't have," he says.

In an effort to show that "Asian Americans are really contributing to every genre of music out there," Song last year founded the first Boston Asian American Creative Music Festival, which will be held for the second time at the Cambridge Multicultural Arts Center in the fall. While last fall's festival performers were for the most part Asians, non-Asians whose music has been influenced by Asian forms also took part. Song says the music and the spirit of the playing was actually "more important than any actual race of the performers."

The Asian Music Festival "is not a 'world music' festival," says Song, who also performs and records non-traditional music on the kayagum, a Korean 12-string zither. Song points out that musicians "performing on traditional Asian instruments should be doing so in a non-traditional context." One goal of the festival is to present musicians "who offer their own personal and often provocative visions of music that draw on Asian American experiences...Another goal of the festival is to break through boundaries of color and challenge cultural ideas about how we define identity and ethnicity."

Ironically, the Asian character of the festival has turned away some Asian American musicians, who say they don't want to be associated with a "race specific" event. Musicians want to be considered good players above and beyond their racial identity, Song says.

"Frankly, I'm still not sure it's a good thing or not," he says of the Festival's Asian emphasis, adding that he is still unsure whether an Asian venue helps Asian Americans or perpetuates their status as novelty acts. Song, nevertheless, believes that providing local Asian musicians with any opportunity to perform is good enough reason to hold the festival. In a more perfect world, such a festival would perhaps be unnecessary, he says. "If race issues didn't exist then we wouldn't need to have an Asian American Music Festival," he says.

Like So, Song says race continues to be an issue for many Asian Americans and sometimes for Asian American musicians. And while many people may suggest that race relations have been changing for the better in America, Song says he isn't so sure that's true. "I don't think it's changed too much at all," he says, citing a recent MSNBC Internet headline suggesting that figure skater

Michelle Kwan wasn't an American. "It's very disturbing," he says.

"In America you are treated a certain way because of the way you look," says Song, who adds that So "wrote this great song" about the Kwan incident.



Jane Wang

While Asian American musicians aren't necessarily playing music that has a specific Asian musical influence, many may draw on their experiences growing up Asian or living in the US. Kevin So, for example, plays music that is American to the bone yet his lyrics certainly suggest his experience as an Asian American, Song says. It's this crossing of racial and cultural boundaries that seems to intrigue Song and other Asian American musicians.

Though there are few Asians performing folk and blues, Song says "it's not unusual to see Asian jazz musicians" in Boston, in part because there are many Japanese musicians who come to Berkeley College of Music in Boston to study. "I think it's growing a lot and that's a good thing." Because the number of Asian jazz musicians has been growing over the years, race is less likely to be a significant issue for them. And while Asians are slowly making inroads into popular musical genres such as rock and hip hop - Cibo Matta, for example, is two Japanese women who record hip hop on a major label - there's always the danger that Asian performers will be turned into novelty acts. "Can musicians be considered just good performers and good artists" and "rise above novelty status?" Song asks. Being unique can work for a performer but "at the same time it's kind of bittersweet recognition," he says.

## A Woman in Jazz

For jazz musician Jane Wang, the fact that she is Asian has little to do with her music. When she was growing up in the Boston area, she says she would cringe when she heard Peking Opera and generally rejected that side of

her heritage. "I think a lot of Chinese people hate Chinese culture," she says, adding that for her "a lot of it has to do with the way women were treated in Chinese culture." Her parents, she says, also were critical of Chinese culture and appeared eager to start new lives here. And while she says she still has "problems with it (Chinese culture)," she says she recently attended a concert by jazz musician Fred Ho that made her think differently about it. "I'm just starting to feel there's something there I can enjoy," she says. "I actually went to see Fred Ho's show in New York and he had a Chinese singer and I really like it."

Wang suggests that Chinese families have complex attitudes towards music. "My brother and his wife really want the kids to study music like violin or piano," she says. "But it's like, god forbid you want to make it your profession." Moreover, classical is generally an acceptable genre to pursue, with musicians such as Yo-Yo Ma receiving adulation. But jazz and rock are often held suspect.

"I think classical music is almost like a more white thing," she says. "It's more upper class - or, at least, it's perceived that way." Popular American music - much of which has been inspired by African-American rhythms - is less likely to be accepted. Wang suggests that white parents may hold similar views.

Leaving a secure working life for the unpredictability of a jazz musician's life wasn't a decision easily accepted by Wang's mother. "She feels it's a very insecure way of making a living," says Wang, who adds that jazz and popular music in general may be associated in her mother's mind with drugs and alcohol. In Chinese culture, "painters are respected, musicians are almost prostitutes" or "street people," she says. Her mother, she says, "has an idea of what a respectable job is."

After graduating from the University of Michigan in 1979, Wang worked for seven years as a software engineer. She left that job to become a boom operator in the film industry. Nine years ago she decided she wanted to return to music. She had played piano into her early 20s and had long been interested in jazz. Wang took lessons in acoustic bass and now plays improvisational-style jazz regularly at the Malimo Restaurant on Massachusetts Avenue between Harvard and Central Squares and at Spontaneous Celebration in Jamaica Plain.

She has created her own record company (Hao Records) and has produced three CDs, including "In a Stranger's Hand," on which she performs with a group of Japanese musicians; and "Laundry for the Nineties," where she plays as a member of the Lydian People's Front. Leaving secure jobs with steady incomes was a big risk for Wang, who has been living largely on her savings since venturing into the music world.

As an Asian jazz musician Wang says she has never felt discrimination. Sometimes she believes being Asian can be an advantage. "Asians are a little more acceptable in certain kinds of black circles," she says.

Wang says a recent article in the music press highlighted the growing profile of Asian jazz musicians. She says she sees more Asian jazz musicians these days but doesn't know why their number is growing. She speculates that it could be connected to their growing participation in American life and culture. "As Asians become more assimilated into the culture they get more into the music of this culture and that includes black music," she says.

-Robert O'Malley

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## STORIES

# Finding Her American Dream

By Cecilia Wong

Like tens of thousands of immigrants before her, Jin Kyu Robertson came to America to pursue her dreams. Born and raised in South Korea, she came to the United States at the age of 22 to work as a nanny for a New Jersey family. Now, more than two decades later, both Robertson and her 21-year-old daughter, Jasmin Cho, are students at Harvard University. Robertson is a Ph.D. candidate in History and East Asian languages, while Cho, a junior, is a double major in government and East Asian studies. Both mother and daughter speak fluent Korean, Japanese and English.

Robertson says America is a country "full of opportunities." For anyone who wants to be somebody - who has a goal and is willing to work hard for it, the opportunities here are limitless. As a teaching fellow at Harvard, Robertson has taught tutorial courses in modern Chinese and Japanese history, culture, economics, and politics. She says she often expresses to her students her optimism about America, which she sees as an "equal opportunity" country for anyone who wants to succeed. In terms of her own career, Robertson believes America has so far lived up to her expectations. "I think it's a dream come true," she says.

Eager to escape the limited roles available to women in her home country 27 years ago, Robertson sought the help of an agency run by two Korean brothers who served as a go-between for American families seeking to employ housemaids from South Korea. Since she hadn't come from a rich family, her parents couldn't afford to send her to college. After she received a high school diploma, Robertson started working at a hairpiece factory. "[Back then], in Korea, the role of women fitting in society was very limited," she added. "Since I believe in equal opportunity, America will give me a chance to succeed."

Robertson pointed out that as a 22 year old woman, she was worried that the brothers might try to sell her into prostitution. Her parents were also frightened by the thought that she might end up as a prostitute in the United States. "But it was a risk I had to take," Robertson said, "because I was determined not to live as a second-class citizen in Korea and die in humiliation as an obedient wife."

"I'll kill myself if I ended up in bad people's hand, but at least let me try," she thought to herself. Thus her parents scraped together enough money for her to buy an airline ticket and to have \$100 left over for spending money. When you are desperate, the worst fear is not so much that you might end up in the wrong hands, but that you might miss the opportunity, Robertson explained. "What if I couldn't go at all?" she asks. Even after she had boarded the plane to the United States, she says, she was still wondering whether it was all a dream.

The brothers advised Robertson to check into a hotel upon her arrival in New York City. She said she stayed in an inexpensive motel for \$18 a night. On the following day, she was met by her host family - a white woman in her mid-60s, her two grandchildren (a boy and a girl), and her son, an attorney who signed all the papers. "They liked me, and took me to their home in New Jersey," Robertson said. Later she learned that her sponsor had already hired a nanny for the children. They couldn't wait any longer, Robertson explained, because it had taken her two years to get her visa/passport clearance. As a result, Robertson was free to go off on her own. With \$70 in her pocket, she left New Jersey and made her way to New York City.

## Finding a Job

Several Korean women living in the Bronx happened to be looking for a roommate, so Robertson moved in with them and began her new life in New York City. With \$70 in her pocket, she was worried about how to support herself in America. With the help of her next door Thai neighbors, she managed to land a job as a hostess at a Wall Street restaurant.

After working the afternoon shift for about two months, the owner asked her if she would be interested in working in the evening. She promptly said yes. "The owners and customers liked me," Robertson said. "I'd lost some weight and was down to 110 pounds, and I looked so cute."

Working the evening shift, Robertson didn't leave work until 10:30 p.m. Every night, she had to walk through a black neighborhood where groups of men stood on street corners. "Hi, baby," they would say. Instead of feeling threatened, Robertson was happy to encounter friendly people. "I was so happy and gratified," she said. "I'm alive with these ... people, and they're talking to me. I hope I'm not in a dream." She said she wasn't the least bit afraid because she was new to the country and was enamored of everyone she met and everything she saw. Sometimes "ignorance is bliss," she says.

Robertson said as soon as she made a little money she would immediately send it home. "I wanted to prove to my parents that I'm no prostitute," she said. "I wanted my parents to be proud of me." She also wanted to share her excitement with them.

Earning more money on the evening shift, she bought herself a radio and a television for the first time. She also wanted to pay off the loans that her parents had borrowed for her passage to America as well as help her younger brothers in South Korea.

Four months into her new shift, Robertson encountered some Korean customers who asked her why she hadn't considered working for a Korean restaurant. They told her that there was a brand new one at 6th Avenue and 56th Street, one of the best Korean restaurants in town. Robertson told them that she had no waitressing experience, but they said they would train

her. So she left the Jewish-owned restaurant and began waitressing at the new Korean restaurant.

At her new job, Robertson had to wear the traditional Korean dress. She was making \$500 to \$600 per month. In 1971, she says, \$600 was a lot of money. At that point, Robertson said, "I was looking for ways to go to college."

She enrolled in the City College system's Bernard Baruch College, where she took two English courses and a mathematics course. She passed the two English courses and excelled in mathematics. She said her school counselor then advised her to take courses in marketing and music. Being a newcomer to this country, Robertson lacked perspective on American culture. And marketing, she explains, is steeped in culture. "I was so poor, I wasn't familiar with any American products...I didn't have any idea of what Chevrolet or the Rockefeller Foundation was," Robertson said. "Nothing made any sense at all, it didn't come out in the book."

"I was sitting in the class and struggling through it," Robertson said. She said she shed many tears in that class. Then one day Robertson had the opportunity to talk to her instructor. She told him that despite spending long hours preparing for the class, she hadn't a clue as to what he was saying in class. The teacher gave her some extra help after class, and she received a B for her final grade. The best part at City College, Robertson said, was that she took calculus and did well in the course. After attending college in New York for two years, her friends persuaded her to move to Los Angeles in 1974.

As Robertson recalls, the weather was great in L.A. The Olympic Boulevard was lined with rows of palm trees, and the air was beautiful and clean. There were lots of Koreans living in L.A. "I felt great, because no one was looking down on me. I

felt equal to everyone," Robertson said. "I finally felt vindicated and I was happy for that."

It was while working as a cocktail waitress at a Korean bar in L.A. that Robertson met her future husband - the father of Jasmin. One evening a Korean guy visited the bar with his friends. A black belt in Aikido, he came to L.A. to participate in a tournament. Robertson said she thought he was handsome. Later, she found out that the guy with the black belt had been looking for her for a week. She was only working on Friday and Saturday nights, making just enough money to pay the rent and college tuition at California State University in L.A.

Robertson finally married the Korean black belt. "I believe in women's lib, but [my husband] is a conservative guy," she said. Although Robertson's husband was trained in martial arts, he didn't speak any English, so his business wasn't flourishing. He opened a martial arts studio and did a bit of carpentry on the side to earn extra cash. Robertson got a job as an accountant. After seven years of marriage, they had a son and a daughter. Eventually they moved to Seattle to join her husband's friends there.

Seattle was a big city, Robertson said. The weather was beautiful; the mountains were tall; and the people were very nice. But one day her car broke down on the highway, and for the first time since she was in America, she felt "poor." She wanted to split up with her husband who decided to return to South Korea with the children.

## Joining the Military

Robertson joined the U.S. Army in the fall of 1976. The best part about the army, Robertson said, was that when she put her heart and soul into her training, it produced results. "I was so good in ironing my uniform and polishing my boots until they shined that I stood out among the 200 cadets," she added. "I became the number one among 200 trainees."

She went through specialty training as an enlisted soldier with no college degree. Put in charge of specialty supply, Robertson was responsible for logistics, accounting, and acquisition forms. To complete her training, she enrolled in a self-paced course. Normally it takes five weeks to pass 15 tests, but Robertson made it through in 15 days and did well in all 15 exams. "The whole place was watching for my record-setting 100 percent test scores," Robertson said.

The U.S. Army eventually dispatched Robertson to South Korea. "I was very happy to see my daughter again ... she didn't recognize me. My parents were in tears. I was wearing the U.S. Army uniform, and I wasn't able to get through ... I was in a very emotional state," Robertson said. "I was hoping that it wasn't a dream, a dream that I'm going to wake up from."

In 1986, Robertson applied for a position as a North-East Asian specialist (a foreign liaison officer) in Japan. She made a special trip to Washington D.C. to find out why her application for that position was turned down. She also wanted some advice on what she could do to improve her chances of getting that assignment.

According to Robertson, her superiors in D.C. said her request was turned down because she was a woman. They said jokingly, "Japanese and Korean men don't want to do business with a woman. If we send you there, it's not going to be effective." Robertson didn't make a big fuss about it; she just listened quietly, then reminded her superiors that she had just come from Korea, where she had been a company commander in charge of a 200-man platoon.

Her superiors knew about her outstanding track record. While she was company commander in Korea, she experienced very little resistance from the men under her because she was well-informed, cared about her job, and spoke fluent Korean.

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Jin Kyu Robertson (r) with her daughter, Jasmin Cho, at Harvard University.

## STORIES

## Finding Her American Dream

Continued from page 5

In fact, "I gave the Korean men an ego-boost," Robertson said. "I had the power to sign pay checks, to make recommendations for promotion. And even American GIs were taking orders from me, a Korean woman, and it helped solve the problem of playing favoritism." Furthermore, she added, "I understand human psychology and needs; I'm able to empathize with the other party, and we work and prosper together." Robertson said she enjoyed great success in her job because she was loyal and devoted to the tasks at hand.

Robertson told her superiors: "Let me be the first guinea pig." Her strategy worked. Soon they were sending her to a language school to learn Japanese and graduate school to learn more about East Asia. She applied to Harvard University in 1988 and was admitted in the fall of 1989. Robertson had to defer her enrollment at Harvard in order to attend a language school in Monterey.

Robertson said learning Japanese was relatively easy for her because she knows Korean and the languages have certain similarities. She also helped her fellow officers with mastering the language. Once again she made the highest grade in the language exam. No one has ever achieved those kinds of record-setting exam scores.

Robertson completed her graduate degree in East Asian regional studies at Harvard in 1992, and was dispatched overseas to Japan where she was the first woman to serve as a liaison officer for the defense force. She spent four and half years in Japan. Her role was to minimize misunderstanding between the Japanese and American forces.

According to Robertson, Japanese society emphasizes social life: social drinking, singing karaoke, and playing golf all play a role in developing relationships. Robertson participated in all these social functions, going to dinner, drinking with the men, stopping at the first, second, and third drinking spots to socialize. She also sharpened her golf skills, playing on Saturdays and Sundays - the days that American officers preferred to spend with their families.

"I became so important to these [Japanese officers]," Robertson said. "It smoothes the path, creating human relationships." Robertson said she became such an important connection to them that they sometimes discussed important matters with her.

Robertson said her message to people is that a woman can do anything she wants. A woman, she says, can effectively combine management and human relationship skills.

America is full of opportunities, she said. If a person wants something badly enough, he or she shouldn't take "no" for an answer. "My superiors had the wrong perception that women are not as competent or effective as men in terms of doing business in the Far East," Robertson said. "I wanted to prove them wrong." And while she admitted that a woman has to work harder than men, she refuses to allow herself to be constrained by the "glass ceiling." She pointed out that she went to Washington to open up a dialogue with her superiors. She accomplished her goals by establishing effective human relationships. The result was that she finally got what she wanted.

Robertson said she also wants to change an American misconception that Asian men don't want to do business with women, she added. "I consider opening doors for other women to be one of the highlights of my life...and even going through all those obstacles was worth it," Robertson said.

Robertson is currently working on a memoir spanning three generations of her family: her father, herself, and her daughter. She has completed the first draft about her father's generation. She said she did a lot of research on forced labor in Japan, learning in the process that her father was practically abducted to Japan to work in the mines. It was very dangerous, she said. He could have been killed at any moment.

She said the professors at Harvard are very excited about her book because it contains much information on forced labor during the World War II period. Robertson said Koreans of her father's generation were treated like slaves and were at the bottom of the barrel, she said. But during her assignment to Japan, she was the VIP; everywhere she went, she was welcomed and praised, allowing her the opportunity to see her life from a new perspective.

## See the Housing Feature in the May 15 Sampan

### MASSACHUSETTS BAY TRANSPORTATION AUTHORITY TRANSPORTATION BUILDING 10 PARK PLAZA BOSTON, MASSACHUSETTS 02116-3975

#### NOTICE TO BIDDERS

Sealed bids for MBTA Contract No. U16CN01, REPLACEMENT OF HVAC UNITS, S1 and S2, McSweeney Bus Garage, Charlestown, MA will be received by the Deputy Director of Construction, Contracts, at the Contract Administration Office, 5th Floor, Room 5610, Transportation Building, 10 Park Plaza, Boston, Massachusetts, 02116-3975, until two o'clock (2:00 p.m.) on April 30, 1998. Immediately thereafter, in a designated room, the Bids will be opened and read publicly.

Work consists of removal and replacement of existing heating, ventilation and air conditioning Units S1 and S2, with new units, electrical, mechanical and other related work.

Bidding documents may be obtained from the Contract Administration Office at the address above, on April 10, 1998, from 8:30 a.m. to 4:00 p.m., Monday through Friday, at a charge of \$25 per copy. The Authority's STANDARD SPECIFICATIONS, BIDDING AND CONTRACT REQUIREMENTS AND DIVISION 1 - GENERAL REQUIREMENTS dated November, 1983, is available at a charge of \$5.00 per copy. Authority's STANDARD SPECIFICATION, CONSTRUCTION, dated January, 1980, is available at a charge of \$15.00 per copy. Bidding documents will be sent upon request and receipt of an additional fee of \$15.00, payable by separate check. Bidding documents will be forwarded by Air Freight, where such service is available, at the expense of the plan holder. NONE OF THESE CHARGES ARE REFUNDABLE.

Bidders' attention is directed to Appendix 1, Goals and Timetables for Female and Minority Participation in the Construction Industry; and to Appendix 2, Supplemental Equal Employment Opportunity, Anti-Discrimination, and Affirmative Action Program in the specifications. In addition, pursuant to the requirements of Appendix 3, Disadvantaged Business Enterprise (DBE) Participation Provision, Bidders must submit an assurance with their Bids that they will make sufficient and reasonable efforts to meet the stated DBE goal of 10 percent.

Bidders will affirmatively ensure that in regard to any contract entered into pursuant to this solicitation, minority and female construction contractors will be afforded full opportunity to submit Bids and will not be discriminated against on the grounds of race, color, religion, sex, age, or national origin in consideration for an award.

Bidders will be required to comply with Federal Equal Employment Opportunity Regulations and the President's Executive Order No. 11246 and any amendments or supplements thereto.

Authorization for the Bidders to view the site of the work on the MBTA's property shall be obtained from the Project Manager, Robert R. Fagone at (617) 222-5233. The Authority will conduct an inspection tour of the site on April 17, 1998. Bidders are requested to be present in the Bus Operations Conference Room, Second Floor, McSweeney Bus Garage, Charlestown, MA at 10:00 A.M. to participate in the tour. Bidders are advised that they should have representation at this tour as no extra visits are planned.

A prebid conference will be held on April 17, 1998 at 11:00 A.M. at the Bus Operations Conference

Room, second floor, McSweeney Bus Garage, Charlestown, MA.

Any request for interpretation of the Plans and Specifications should be submitted in writing at the same time.

Bidders will be required to certify as part of their bids that they are able to furnish labor that can work in harmony with all other elements of labor employed or to be employed on the work.

This Contract is subject to minimum State wage rates as well as all other applicable labor laws.

Bid Guaranty shall consist of a bid deposit in the amount of five (5) percent of the value of the bid, in the form of a bid bond, cash, certified check, treasurer's or cashier's check.

The successful Bidder shall be required to furnish a Performance Bond and a Labor and Materials Payment Bond each for the full amount of the Contract price.

The Authority reserves the right to reject any or all Bids, to waive informalities, to advertise for new Bids or proceed to do the work otherwise, as may be deemed to be in the best interests of the Authority.

This information may be viewed at the MBTA website : <http://www.mta.com/info/>

Plans and specifications may also be viewed at the following locations:

Massachusetts Alliance for Small Business  
One South Station 3rd Floor  
Boston, MA 02110

Old Colony Communications Office  
395 Washington Street  
Braintree, MA 02184

Women's Business Enterprise Alliance  
P.O. Box 132  
385 Blue Hill Drive  
Westwood, MA 02090

#### MASSACHUSETTS BAY TRANSPORTATION AUTHORITY

Date, April 10, 1998

By: Patrick J. Moynihan  
Secretary and MBTA Chairman

Robert H. Prince, Jr.  
General Manager

# CCBA Never Repaid Misused Money

When the Chinese Consolidated Benevolent Association (CCBA) was given money by Chinatown medical institutions to purchase the SCM building at 50 Herald Street in 1985, it agreed to use the community benefit to develop "new" affordable housing for the Chinese community.

But between 1991 and 1995, CCBA was using rental income and interest generated from the building to cover its own expenses, which included banquets, legal fees, and expenses associated with a volleyball tournament. And while the money from the account was apparently taken with the intention of someday repaying the fund, none of the estimated \$672,398 in community housing funds used during that five-year period has been paid back.

In recent years CCBA has been renting the SCM building to the 88 Supermarket and using the money to repay loans the organization took out several years ago to finance the purchase of Tai Tung Village, a 214-unit housing complex in Chinatown. The Herald Street building has been generating an estimated \$100,000 in annual income for CCBA.

Although using the money to purchase Tai Tung Village has been justified by CCBA's lawyers as well as some members of the Chinese community as an appropriate use for the SCM money - including CCBA's former auditor Paul Chan - the SCM money that was spent prior to the Tai Tung purchase has never been adequately accounted for by CCBA officials. While the CCBA Council annually approved the spending of the SCM money, the issue was never brought to the broader Chinese community to determine its views on the matter.

In the past, CCBA officials have either been reluctant to talk about the issue or said they knew little about it. Moreover, no one in the Chinese community has come forward to protest the blatant misuse of the funds by CCBA or called for a full accounting of how the money was spent over the years. CCBA's new president, Robert Leung, declined to talk with the Sampan about how the money was spent, saying he didn't have to reveal such financial information to the newspaper. Leung, who has only been CCBA's president for about three months, also said he wasn't well enough informed on the SCM issue to discuss it.

While many members of the community can rationalize using the money to purchase Tai Tung Village - even though the purchase did not create "new" housing - few could justify its use for banquets and strictly CCBA affairs.

A Memorandum of Understanding signed by CCBA, the Trustees of Tufts College, and the New England Medical Center in 1983 states that the building was to be used to increase affordable housing in the Chinese community.

"The Association agrees to use such funds only to increase the availability of adequate affordable housing within Chinatown and its immediate environs," the Memorandum states. The SCM building was given to CCBA on behalf of the Chinese community in return for Chinatown support for several institutional building projects in the Chinatown area in the 1980s.

CCBA lawyers concluded that SCM money could be used to purchase Tai Tung Village because its purchase was meant to preserve the housing development's long-term affordability after a federal mortgage expires in 2014, according to former CCBA president Wilson Lee.

Although there is no restriction in the deed requiring Tai Tung Village to remain affordable after the HUD mortgage expires, the Tai Tung tenants who asked CCBA to purchase the housing complex apparently believe that a community organization such as CCBA will be less likely to take advantage of the building's projected rise in value after 2014, said former CCBA auditor Paul Chan. He said some understanding was reached between CCBA and HUD that CCBA would help the residents convert the building to resident-owned cooperatives. "Compared to other uses, CCBA putting that money into Tai Tung is the least of my concerns," said Chan, who explained that using SCM money to purchase the building was at least connected to its intended housing use.

The SCM debacle, however, shows the serious flaws in the way Chinatown community benefits have been distributed and the lack of accountability of CCBA, which in several instances has

received them. The medical institutions, for example, made no effort to ensure that CCBA lived up to the agreement spelled out in the Memorandum after it received approval to move ahead with its projects. Nor has the Chinatown Neighborhood Council stepped into the breach to take a closer look at the issue. Other organizations in Chinatown - several of which have been vocal on issues such as the construction of a garage on Parcel C - have also declined to speak out forcefully against the misuse of the money. After receiving this community benefit, CCBA apparently determined that the SCM money belonged to

Council apparently believes it can spend the money with impunity, no other community organizations or members have been surveyed to determine their views on the issue. Chan suggested that it was unclear if the CCBA Council speaks for the larger community on this issue. "It's up to the community and the Attorney General's office to decide whether they should pay back [the money]," Chan said.

One member of the community, who wished to remain anonymous, said the SCM money - if it had not been misspent by CCBA in the past - would have been available now to cover the initial costs of exploring ways to develop housing on Parcel C in Chinatown.

Chan said last month that "there was absolutely no way for us to know" how the money had been spent in previous administrations. He said some of the money was used during Reggie Wong's term to purchase Tai Tung Village, but he suggested that that sum would have been in addition to the money transferred to cover operating accounts and expenses. The money was obviously not used to maintain its building at 90 Tyler Street, which has had a serious water leakage problem and a poor heating system that has required employees of the Asian American Civic Association to use small electric heaters during the winter. Often circuit overloads regularly blow fuses. The building at 90 Tyler St. was purchased from the City of Boston for \$1 with the understanding that it would be used as a community center.

Wilson Lee, who was CCBA president from 1996 to 1997, said he didn't allow any SCM funds to be spent on CCBA expenses during his tenure. He said SCM money was only used to make payments on the \$500,000 bank loan taken out by CCBA to purchase Tai Tung Village. A second loan was also taken out after the first became due. He said CCBA only purchased the housing complex to help out the tenants, who "didn't want Boston Financial to have too much say in running Tai Tung Village." Lee said he had no choice but to spend SCM money to service the Tai Tung loan. "I had no choice. How are we going to pay the loan?" he said.

CCBA purchased Tai Tung Village in 1994 for more than \$800,000, financing the sale with a \$500,000 loan from the Shawmut Bank and an estimated \$350,000 in SCM income. According to CCBA officials, CCBA has no access to rental income from Tai Tung Village until the 40-year, Department of Housing and Urban Development (HUD) low-interest mortgage expires in 2014.

"CCBA cannot touch any money from Tai Tung Village till 2014," Lee said. "I don't think CCBA's mission is to make money off that building." In theory, however, once the HUD loan is paid off in 2014, CCBA could earn profits from the building, though Lee argues the money would likely be reinvested to maintain the building.

Lee said that the money taken out of the SCM fund was "always considered a loan." He said the problem with earlier CCBA administrations was that they used the SCM money to cover operating deficits. He said they were living beyond their means, spending more money than they were taking in. "During my two years I was very very frugal with the money," he says, adding that SCM funds covered, among other things, overspending on a volleyball tournament during Reggie Wong's term. The quickest way to solve previous budget gaps was to dip into the SCM fund. "I'm not defending my predecessors," says Lee, who adds that "when CCBA has money they should pay all the money."

That, however, appears unlikely, since there currently appears to be no clear-cut mechanism to hold an organization like CCBA accountable for appropriately using a community benefit.

In 1994, Chan noted in a report on CCBA's finances that the account should have had about \$900,000 if money had not been diverted to other uses. The SCM account currently has \$75,472, according to newly elected CCBA treasurer Poy Ho, who said money from the account is now being used to repay the Tai Tung Village loan. He said he uses \$3,326 in SCM funds per month to repay the loan.



Inauguration of new CCBA officers, January 1998.

it rather than to the community.

## Some \$672,000 Was Spent

From 1991 to 1995, CCBA used some \$672,000 in SCM money to cover various expenses, according to financial statements filed with the state Attorney General's Division of Public Charities. CCBA transferred the following sums from the SCM account to be used for operating accounts and expenses from 1991 to 1995: In 1991 - \$156,887; in 1992 - \$88,903; in 1993 - \$87,358; in 1994 - \$110,199 (includes interest); and in 1995 - \$229,051 (includes interest). Between 1991 and 1995, the organization spent about \$650,108 in SCM funds. It is unclear if any of the funds transferred from the SCM account in 1994 and 1995 were spent on the purchase of Tai Tung Village, though CCBA's accountant, Gary Yee, and Chan said money used for that purpose would most likely not have been included in the SCM transfer figure.

In notes included in the statements, the accountants state that while the CCBA board said the SCM funds would be paid back to the SCM account when money becomes available, "the interfund loans are to be considered permanent transfers, principally because contemplated sources of funds for repayment are not readily available."

CCBA formally began dipping into the restricted funds in 1990 when the CCBA Council passed a resolution allowing interest from the funds to be used for specific purposes. Eventually CCBA began using the SCM rental income in addition to interest income in order to cover its own expenses. This money was used during the presidencies of Bing Wong, Paul Wong, and Reggie Wong. Wilson Lee says that during his administration SCM money was used only to repay loans taken out to purchase Tai Tung Village.

"Obviously, the diversion has gone much beyond current interest and clearly without Council approval," wrote Chan in 1994 after being elected CCBA's new auditor. In the same statement, Chan noted: "There has been talks within the community, even among those who represented CCBA in the negotiation with Tufts and NEMC, that CCBA ought to pay back the funds 'borrowed' from that account. There has been also talks of bringing CCBA to court on this if CCBA fails to do so." No action, however, has ever been taken on the matter to address the misuse of the money. Even after Chan brought out the fact that the money was being misused, the money continued to be spent at an even faster clip - doubling to a whopping \$229,051 in 1995 - during Reggie Wong's term as president and Chan's term as auditor.

Chan said that while the 70-member CCBA

-Robert O'Malley

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Applicants of color are strongly encouraged to apply. Please send resume and a letter of interest by May 1, 1998.



Carol E. Bonner, Associate Dean  
Simmons College School of Social Work  
51 Commonwealth Avenue, Boston, MA 02116  
Fax: (617) 521-3980  
Email: cbonner@simmons.edu

## CALENDAR

Troupe; "The Goddess Strews Flowers" (A Chinese dance Drama). Donation \$10 per performance. For info and to order tickets call the American Chinese Art Society at (617) 332-5376 or (718)938-9900. Checks may be sent to 111 Truman Rd., Newton, MA 02159.

APAAC Spring Strategy Summit: Will Asian Pacific Americans Be Heard in 1998? April 25, 8:30 a.m. to 1 p.m., UMass Boston, Chancellor's Conference Room, 100 Morrissey Blvd., Boston. Pre-registration required. Sponsored by the Asian Pacific American Agenda Coalition. For info call Hiep Chu at 287-5653.

A Salute to Grandparents Day: April 25, 11 a.m.-2 p.m., Blue Hill Avenue Boys and Girls Club, 15 Talbot Ave., Dorchester. Music, games, prizes. A free event.

Opera Gala: April 19, 7:30 P.m., Jordan Hall. Performing will be soprano Guiping Deng, mezzo-soprano Gale Fuller, tenor Maxwell Li, baritone Ke-Qing Liu, and Pianist Long Wu.

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## HOME

# An Architect's View of Home Improvement

When homeowners decide they want to add a new room or renovate an existing one in their home, they often don't know where to start. Often they must decide whether to hire an architect or directly approach a contractor with their plan. They're the kind of issues that architect Edmund Chang must face all the time in his practice.

Homeowners considering renovations first need to ask themselves what they are trying to achieve, says Chang, a Harvard-educated architect who, along with his wife, Susan Sylligardos, operates the firm of Chang + Sylligardos.

Do they, for example, feel a room in the

## The Sampan Feature

house is too claustrophobic and needs to be reorganized, or do they simply want to install a new window to bring in more light? A simple approach would be to hire a contractor to install the needed window, while homeowners with more ambitious plans could consider hiring an architect to help them bring a more coherent vision to their project, Chang says.

Chang points out that many homeowners often don't know exactly what they want, and that an architect can often help them clarify their ideas. "You may sit down with your spouse and may talk about that endlessly but have disagreement about what your priorities are and how much things are going to cost, how long is the construction going to take and what materials are available," he says.

While the architect can also give homeowners a rough estimate of the cost of a given project, more precise figures are generally only available from the contractor. "But those precise estimates are best based on drawings prepared by the architect and submitted to the contractor," Chang says.

"The architect is basically your agent," directing homeowners to resources and looking out for their interests as a member of a joint team, he adds. "So

there's no inherent conflict between what services an architect brings and what an owner should

talk to him on a limited basis and in the very worst case you'll leave with a greater sense of what your direction is," he says.

### Types of Renovations

Chang points out that home renovations, which are directly influenced by the economy, generally fall into three categories.

First, some renovations are undertaken by people who want more space but are unable to afford a larger house. One solution is to construct a new family room.

Second, outdated rooms - generally bathrooms and kitchens - are renovated by homeowners who are otherwise happy with their homes. Such renovations almost always add to the resale value of the house, he says.

Third, given the high cost of land, a family may purchase a modest house on a large piece of property, then extensively renovate the house, perhaps leaving only a fraction of the original intact.

Some people may add several thousand square feet. Chang says some people buy small houses and literally tear them down. They then rebuild on the site. Because the value of the new house will greatly exceed the value of the current house, it makes sense to tear it down, he says. "So we're seeing all different scales of renovation right now."

Once he has been hired for a project, Chang focuses his attention on assessing the needs of the client by posing alternatives and getting a sense of the client's lifestyle. Part of his work involves being an effective psychologist as well as a trustworthy agent.

"My partner is also my wife and so whenever we meet with residential clients, it's also a wonderful dynamic because oftentimes we're dealing with other couples," he says. And I think other couples sometimes have a greater ability to relate



Redesigned kitchen in the Yang and Koo residence. Design by Chang + Sylligardos Architects.

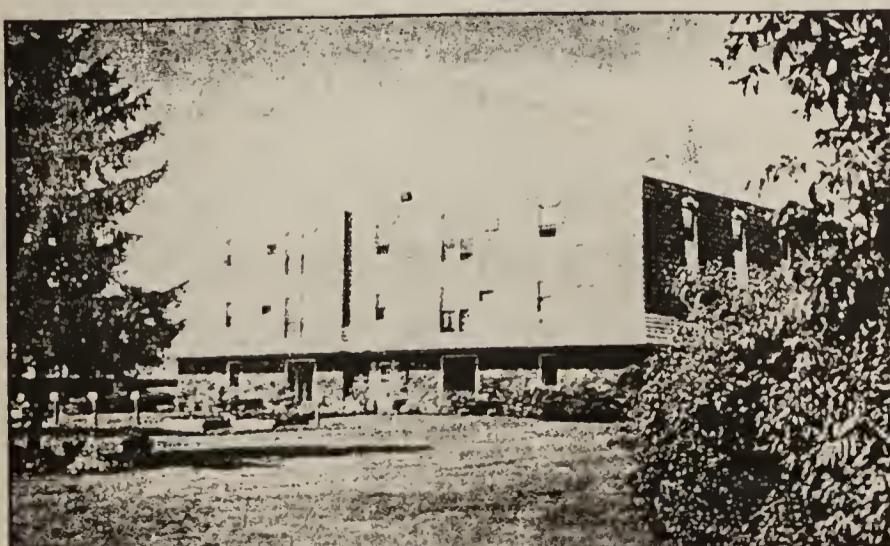
desire."

In general, an architect is paid based on the cost of the renovation. "The typical range would probably be between 10 and 15 percent of that final construction cost," he says. "It's within the owners' ability to control costs much more than they believe it is," he adds. "The architect is not going to force them to have granite (tiles) if they don't want granite."

For smaller contracts architects work on an hourly basis. If people are skeptical of the need to hire an architect for a modest home renovation such as the addition of a family room or the redesign of a kitchen, they could instead consider hiring an architect for perhaps five hours to prepare schematic sketches. Such drawings could give the owner a visual sense of a possible design, which could then be taken to the contractor. "It's certainly worth your very minimal investment to

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## HOME

continued from page 9

to our firm, as a husband and wife, because there are sympathies that are shared."

"Our responsibility is very much to try to bring into reality those intangible descriptions of space that the owner can sometimes only in the vaguest terms describe. I think our own predilection is that it's very important to evaluate the quality of the light in the space." He says people often don't realize that the light of a space can be changed. "That is certainly one of the great things you can do," he says. "Manipulating walls and windows and surfaces and locations and the orientation of rooms can dramatically change the feel of the space, simply by manipulating the quality of the light."

And while many people living in the Northeast may be eager to use building materials that reflect the original design of the house, Chang points out that there is now a "wonderful variety of natural stones and materials and synthetic materials that lends a whole new experience to the space." He says he encourages clients to explore new color textures, wall materials, and floor surfaces. "There's an incredible range of materials out there that I don't often see in the average household," he says.

Chang points out that 95 percent of all houses have been designed by builders rather than architects. He believes that architects are not simply there to reinforce history, but also have been trained to "expand on it, to offer new possibilities." Clients who "are exuberant or excited about the visual or spatial possibilities" are an architect's best friends, he says.

Chang believes that architects and clients can be innovative in designing homes to fit the needs of today's lifestyles. "I'm a great believer in the development of vernacular building types, whether it's the salt box or the center hall colonial, or the arts and craft house. I think they are wonderful inventions. And I think that they are completely appropriate for the time and period in which they were constructed. I also think they're completely appropriate for people who live in

them today if they accept the kind of spatial boundaries that are offered to them by that particular house. But as the years go by inevitably tastes change; people have a different sense of hierarchy in their homes.

"There's a trend right now to much much larger homes, home offices, family rooms, three-car garages, all of which I don't think have much to do with the prototypical model of housing types that I just mentioned. And so consequently I think the biggest problem is when one tries to appropriate the old model and to reconfigure the natural internal organization of that house in such a way that it works better with today's lifestyle. So from the outside it looks like a center hall colonial but from the inside instead of having a center hall and two rooms to the right and two rooms to the left you go inside and you have a center hall

and one huge family room/kitchen on the left and one huge multimedia room on the right.

"And I think there are real problems with that because I think it's a somewhat dishonest interpretation of what the historic model is. I also think that it leads to problems; it leads to shoehorning certain types of spaces into conditions that are not necessarily beneficial to those spaces. So a family room/ kitchen might be really really long, with actually no spatial differentiation between them. They may be oriented completely in the wrong direction.

"So I'm all for innovation in programming but I believe the house has to change its image with the programmatic development."

"A lot of time builders and developers accommodate current tastes of the new generation of home owners," he continues. "So they take a prototypical house model and they internally develop it in a way that I think is inappropriate. I have much less of a problem where a home owner lives in a house and loves it, except it doesn't quite meet their needs. And then I think an architect should be engaged" to find ways to rejuvenate the plan.

Chang says his firm is currently working on a range of projects, including bathroom and bedroom renovations in the \$50,000 range. "We just completed a half-million renovation which is essentially taking a center hall colonial, gutting it and reconfiguring it," he explains, adding that he is also working on a large vacation house in British Columbia. "So there's a tremendous range of projects, which I guess goes to show that no project is too big or too small. In our firm, below \$50,000 is probably too small," he says. There are firms, however, that do smaller bedroom and bathroom projects in the \$7,500 range, he adds.

## Asian Influences on Architecture

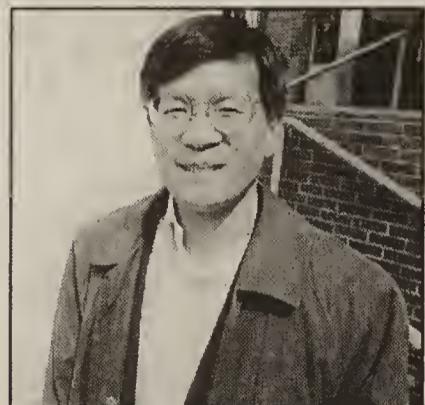
Chang points out that many Asian families in the US have several generations living under one roof, which offers unique design possibilities to architects. Chang suggests that Americans can learn much from traditional Chinese housing styles such as the hutong. The American house is generally free-standing and isolated from its neighbors, but the hutong consists of several houses built in relation to each other. Americans, he says, tend to isolate themselves in the suburbs. "I think we're losing a sense of urbanity and a sense of community that you can achieve in the cities," he says.

Chang believes that architecture can, if used effectively, change social conditions, not just respond to them. "I truly believe architecture can promote certain types of relationships," he says.

Though Chang says he respects many of the principles of feng shui, he says his practice to date hasn't focused much attention on them. "I'm sympathetic to things (in feng shui) that make common sense," he says. Chang, for example, says he believes a person entering the front door of a house shouldn't be able to see out to the backyard. "I think that has an architectural basis as well as a basis in feng shui," he says.

Ideally, architecture and feng shui should complement each other, he says. Architects, he suggests, could "get direction from feng shui interpretation but express that in more architectural terms ... I think they are not inconsistent with each other for the most part."

-R.O.



Architect Edmund Chang

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# 居家生活與住房設計

# 訪建築設計師張樂仁

朱嘵憤

許多新移民來到美國是爲了追求所謂「美國夢」，即有自己的房子、汽車、產業，過更舒適的生活。作爲一個發達國家，美國確實有豐富的物質資源供人民享受，但卻並非人人都能過上所期盼的美好生活，尤其是來美國時間不長的新移民，幾乎都還要經過一段艱苦奮鬥的時期才能適應美國社會，這不僅是指經濟上達到自立或中上水準，也是指新來者的生活觀念和社會意識能否與美國環境相容。中國俗話說：「入鄉隨俗」，然而漂洋過海來到一個陌生國家並經受從東方到西方文化的巨大轉變，這隨俗的過程卻並不那麼容易。外來移民在物質上實現了「美國夢」，但想意識與生活方式仍與美國社會格格不入者大有人在，如想真正適應這個國家，就要在福利制度、政治體系、就業求職、生意經營、購物行車等各方面多瞭解有關知識，在居家生活上也應向專業人士請教，學得美國文化。此，而後者的正是被許多人所忽視的。例如，許多人買了房子後搬進去就住，不管其內外裝飾是否符合自家生活習慣與需要，也有人需要翻修住處或購置日用家俱物品，也往往不請設計師統一規劃，甚至不知道美國的家居設計專業人員是如何工作的一時。而我們認爲這些知識對人人都有啓發性，因此專門訪問了華裔建築設計師張樂仁，請他向讀者們介紹一下民居設計布置與日常生活關係。

建築設計師張樂仁 Edmund Chang

改建項目不光是爲了滿足居家生活的需要，也是爲了房地產增值，這就是市場效應了。例如，聽說多一間浴室的房屋能升值不少，房主就願意花錢增建浴廁。

至於爲什麼在改建裝修時最好請專業設計師參謀，張樂仁表示：許多人也可以自己買家俱窗窄壁紙，或者請家裝修公司施工，但有可能因缺乏統一規劃而使花了大價錢裝修的房屋反而不倫不類，住起來並不舒服，將來再售時也影響價格。他說建築設計師的職責首先是畫出形象的設計圖，請房主過目，裝修後的布局、色彩、採光等在圖上一目了然，主人不滿意可以修改，這種紙上談兵的預先設計是很必要的，可以防止費時費工費錢裝修完畢卻發現與想象的相差甚遠的情況發生，而一般建築公司卻是只施工並不提供圖紙，房主很難在完工前對設計方案心中有數。他還指出，房主們可以請設計師提供設計，然後自行找施一公司和購置材料，設計師的收費與工時和總裝修費用有關，工爲裝修檔次越高，除了材料費昂貴外，設計師與建築工人也需付出更多的勞動，但設計師不會強迫客戶提高裝修檔次，工爲設計水準要與家庭的經濟力量和生活

人物專訪

習慣相符合才能使客戶滿意，而讓顧客稱心如意是設計師服務的首要準則。另外，由於許多家庭改建住屋時是根據財力與時間分期分批進行，如果沒有事先統一籌劃，很可能今年修東明年改西，湊起來一看很不匹配。在此情況下，房主也可向設計師講明自己的長遠打算，請專家畫出總體設計圖，至於實際施工則可按自家經濟情況分批進行，這樣只要每個局部都符合預先設計，哪怕是請不同公司施工或時隔幾年，也不會造成總體不匹配的感覺。

張樂仁認為，將居家環境設計得美觀舒適，又符合個人生活習性，不僅能讓住在其中的人感到方便愉快，也是對身心健康有益。他說不少華人相信「風水」，現在不少西方人也對風水產生興趣，作為一個從小受美國教育長大的華裔，他覺得其實「風水」（學說是有一定科學道理的，與建築設計理論也有不少相通之處，例如風水上講究房屋的大門、臥室門與後窗不要一線相通，若進門就能一眼望到後院被認為「不聚財」；而這種結構也是建築學上的忌諱，如遇此況需在門內加隔扇、屏風等，另外建築師避免在道路盡頭建房，而風水上也將此類歸為不吉利的「路煞」）。

實這些忌諱也是從人們長期生活經驗中得來，總是正對正面而來的交通車輛，或是總是受室內穿堂風的侵擾，當然會對心理上產生壓力，對健康造成損害，也會影響事業與生活的順利發展。他表示自己雖是個現代派的設計師，但也對風水很有興趣，並在有些人在選擇購屋時過份聽信風水先生的凶吉說，而放棄了合適的時機，啓發他還說明道：雖然風水師對他感到風水環境確實對住屋有很大影響，但人們購屋時還得考慮房價、地段、社區等綜合因素，因此也不可偏要大興土木才可「化凶為吉」。也是不現實的。他認為，其實任何居住環境都是可以改造的，通過科學設計讓人們每日起居更加舒服以達到生活快樂、事業發達、益壽延年的目的，是風美術、建築感興趣，他就著力往這方面發展，他先後在芝加哥的西北大學獲得城市規劃學士學位、及哈佛大學建築設計碩士學位，畢業後曾在波士頓的幾家建築設計公司實習了幾年，然後去加州開辦自己的設計公司，達八年之久，去年剛剛遷回麻州，現在與他合開公司的合伙人既是他

A black and white photograph of a large, modern, two-story house. The house features a flat roof with a decorative edge, multiple windows with dark frames, and a central entrance flanked by two sets of double doors. The exterior appears to be a light-colored, possibly stucco or plaster, material. The house is set in a lush, green environment with various trees and bushes in the foreground and background. The sky is overcast.

观察红花葵上寄生的住室外菌

## 居家生活專刊

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司徒賢律師在全美十大法律學院，紐約大學畢業，是麻省、新澤西、紐約三州註冊執業律師。曾被香港(一周刊)、台灣(聯合報)、美國(世界日報)、(BOSTON GLOBE)、(SAN FRANCISCO CHRONICLE)訪問有關法律策略。

由北美華文作家協會紐英崙分會主辦的海華文藝季《史·詩與小說座談會暨書展》將於四月二十五日星期六下午舉行，地點在哈佛大學燕京大禮堂。下午一時半開始書展簽名二時起座談會開始，主持與主講人有鄭愁予、趙如蘭、張大春、李昂、瓦歷斯、諾幹、鄭洪等。以中文進行，免費入場。問詢請洽：張鳳781-237-4680，鄭愁予203-432-2934。

史·詩·小說  
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點東方味，但也要考慮到這是台灣，一來房子上體結構是西洋式的，只是室內屋外做點中式裝飾並不是錦上添花，可能反而會顯得鶴立群，還有若考慮到將來賣房，買主可能不是華人，壓比不喜歡這類風情，那麼花錢費力所做的裝修反而會影響房屋的價值。如果請致專業設計這類問題，尤其是對東方建築和生活方式有些瞭解的專家，他們會給出既不破壞原屋風格，又符合人風俗習性的設計。

次去中國到處看到新建的西式建築，而且沒有考慮與原有古建築物的統一規劃，所以看起來很不協調。他認為這是經濟發展帶來的弊病。許多西方發達國家已意識到正在避免的問題，在發展中國家卻正被鼓勵推廣，還被認為是現代化的標誌。





# 血癌患者梅清蘭遇救星

(本報訊) 本報不久前曾刊登消息，為紐約華裔白血病患者梅清蘭徵尋骨髓捐贈人，波士頓慈濟基金分會並特別為她舉辦了骨髓捐贈驗血，當日有六十餘位本地人士前去僑教中心檢驗。最近傳來佳音，在新加坡找到了與梅清蘭骨髓相配的救星，他是二十四歲的技師楊俊銘，他已為梅清蘭捐輸了骨髓，骨髓立即空運紐約，於三月二十日移植入梅清蘭體內。

二十七歲的華裔女律師梅清蘭因患白血病而生命垂危，唯一救命之道是移植骨髓，相配的骨髓只有

在同種族中才有可能發現，找到捐贈者很難，因骨髓中有六種重要抗原，而梅清蘭骨髓中有兩種抗原十分罕見，這兩種在華人骨髓中出現的機率只有百分之一和百分之三，同時擁有這兩種稀有抗原者更是少之又少。因此在全世界四百萬參與骨髓捐贈計劃者中尋找很久，才在新加坡找到一位適合梅清蘭的捐贈人，這是梅清蘭的幸運，而捐贈者楊俊銘同樣感到自己有資格救人一命也是種幸運。

梅清蘭小姐及親友們特向所有關心幫助過她以及參與骨髓捐贈計劃的亞裔朋友們表示衷心感謝！

## 糖尿病

曾素輝醫生

### 糖尿病介紹

人類的胰臟能分泌一種賀爾蒙名為胰島素，如果胰臟不好，胰島素不足或成效不良，或分泌不及時，會形成血糖過高。過多的糖份溢漏到尿液中去現出糖尿的現象。糖尿病控制不當，會引起緊急性和慢性的後果問題。

### 糖尿病的後果

(一) 高血糖酮體酸中毒；  
(二) 高血糖非酮體酸中毒；  
(三) 低血糖的反應。

慢性的後果包括：

(一) 視力的損害；  
(二) 腎臟的損害；  
(三) 神經的損害；  
(四) 心臟病；  
(五) 血管病及傷口潰瘍；  
(六) 病菌抵抗力減弱。

糖尿病不能根治，但適當的治療，可獲滿意的控制。

### 糖尿病的種類

(一) 第一型糖尿病(幼年型) 這類患者因胰臟不能生產胰島素，或產量不足，須靠注射胰島素才能控制病情。患者多數是小孩或年青人，病情較顯著且嚴重。

(二) 第二型糖尿病(成年型) 這類患者的胰臟通常可以製造正常量的胰島素，但病者身體對胰島素的反應效能不正常。患者多數是中年以上，且女性比男性患者多。

### 糖尿病的治療

### 糖尿病的治療

應運動能增加患者對胰島素的反應，患者的飲食應有平衡的營養，飲食必須適量，使用藥物的患者，更須固定飲食與用藥時間。

(a) 注射胰島素，(b) 口服降血糖藥。

### 糖尿病的症狀

### 糖尿病的症狀

當血糖積聚到一定程度，會有下列症狀：

(一) 多尿；  
(二) 多食；  
(三) 多飲；  
(四) 極易疲倦；  
(五) 視覺模糊；  
(六) 傷口易被感染且難癒合，皮膚癢，手腳麻痺和刺痛等。

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## 華醫保健展覽日

驗，收費僅二十元。建議參加此項血液化驗前六小時，請勿進食。各參加者請攜帶附有姓名、地址、電話號碼之身份證件或華人醫務中心掛號藍卡，以便登記。查詢請電：(617) 521-1111。

**南岸老人服務計劃**  
翠、米頓等南岸地區不懂英語的華蘭人，波士頓中華耆英會在南岸老人服務局贊助下繼續推行協助華裔老人計劃，為居於昆市、龍都、布蘭

士庫向都先生接洽，其他時間可於午九時三十分至十一時三十分的老人可於文信件等查詢有關詳情。或至堂昆上凡券撥電：(617) 521-5200。

**舢舨**  
版：華美福利會  
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話：(617) 426-9492  
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(英文) 奧亞芬、譚雲青  
承印：Graphic Development

談到 C 地段的開發，還得回顧一下有關歷史背景，以使不甚了解情況者也能掌握來龍去脈並積極關心此事進展。C 地段是波士頓中國城內的一塊地皮，位於屋街（Oak Street）三十四號與紐英崙醫療中心新樓之間，目前用作露天停車場。在六十年代，C 地段原屬華埠社區，其上有若干建築，許多居民住於其中，在當年市區重建計劃影響下，上述建築物遭拆毀，居民被迫遷移家園。此後，市政府曾一度將這塊地段賣給紐英崙醫療中心。一九八七年紐醫建議在 C 地段上興建有六百個車位的多層停車場，遭華埠社區居民抗議，波士頓重建局也以住房與社區發展是優先項目為由反對紐醫的該項建議。一九八八年，市重建局與紐醫達成協議，准其在華埠華盛頓街購買兩塊土地，並以 C 地段為交換歸還給市府作社區發展用地。紐醫後來在購得的華盛頓街土地上建造了高層新樓，目前樓頂還設救護直升機起降坪。在一九八九年至一九九二年之  
間，波士頓重建局與六個社區團體及華埠社區議會共同設計發展與集

◎ 地段歷史回顧



新節奏樂隊於四月五日響應海華文藝季，在鰐鳳酒樓舉辦第二屆中國學生歌唱比賽，反應比去年更加熱烈，二百多位觀眾前往捧場，十八位參賽學生來自不同大學和中學，在新節奏樂隊伴奏下，展露歌喉爭勝，評判是趙子楚小姐、Annie Lee小姐、楊穎華小姐、黃海龍先生，叶子英先生和甄若予先生，經過他們的審慎評分後，選出冠軍決賽兩位（Boston University）、亞軍張張揚（Randolph High）、季軍Henry Chao (Archbishop William High)。當晚還頒發最受歡迎歌手，由在場觀眾投票，結果由陳達文 (Charlestown High) 奪得。

新節奏樂隊宣稱本次歌賽受到廣大回響，反應和支持反映出時下青年學生對中國流行曲的愛好，樂隊將會更加努力練習，為學生們奏出更好的音樂。

【圖一】得獎者（由左至右）是季軍Henry Chao、季軍張張揚、亞軍張振揚和最受歡迎獎陳達文。

【圖二】審評委員樂隊、評判和嘉賓。

**S**outh Cove Community Health Center has been serving the Asian-American Community in the Greater Boston area since 1972. We have a strong commitment to making health and preventive care linguistically and culturally accessible to patients/clients. We are currently looking for qualified bilingual individuals to fill the following positions.

**NUTRITIONIST:** Develop cultural appropriate and sensitive training workshops and nutrition educational materials for the community. Registered dietitian with community clinical experience preferred. Job requires teamwork emphasis, excellent communication and writing skills. Bilingual in Cantonese.

**HEALTH EDUCATOR/OUTREACH WORKER:** Develop, adapt and implement health education materials; conduct workshops and counseling especially in Tobacco Control Project. Outreach for the health center events. College degree preferred with experience in public health. Good communication skills. Computer literate. Bilingual in English and Cantonese.

**PROGRAM ASSISTANT:** To provide operational/program support to the Mental Health/Social Service department. Good organizational and writing skills. Computer literate in WP and spreadsheet. A bachelor's degree is required with experience in Human Services. Multilingual in English, Cantonese and Vietnamese preferred.

**ADMINISTRATIVE ASSISTANT:** To assist the Medical Director in carrying out secretarial and administrative tasks. Strong English skills, organized and detailed-oriented. Basic knowledge of word-processing and good telephone skills a must.

## **NURSING ASSISTANT**

To assist physician/nurse practitioner in providing nursing services to the patients. Interpretation as needed. High School diploma with nursing or human services background preferred. Bilingual in Cantonese/Vietnamese.

*Resumes for qualified bilingual health care providers and staff are always welcome to provide additional information.*

(本報訊)一九九八年四月六日晚，近二百名華埠社區民眾與社團幹部聚集在昆士小學飯廳，熱烈討論 C 地段未來的發展，擱置了幾年的 C 地段議題終於又提上了社區日程。這次會議由保衛華埠社區聯盟主席梁聯星、華人前進會主席李素影、中華公所主席梁添光共同主持，波士頓重建局局長湯姆·奧布萊恩出席會議，經過討論，推選出七名華埠居民和六個社團組成 C 地段未來發展監管小組，與波士頓重建局協商開發申請法規等。

C 地段是華埠社區經過艱苦抗爭而奪回的一塊寶地，其未來用途也是全社區最關心的事務，在近來的民意調查中，以在該地段開發住房、社區中心、康樂設施等建議為多。但也有傳聞說一般民眾不了解 C 地段背景與大環境，因此不如由少數社區領袖作為代表來做決定。保衛華埠社區聯盟、華人前進會、中華公所三個組織聯合召開此次民眾大會的目的，就是要澄清上述誤傳。身為麻大法律教授的梁聯星表示，C 地段的發展絕不可缺少民眾意見，因此希望社區民眾尤其是華埠居民繼續參與關心 C 地段發展，提出可行的用途方案供市重建局審批，該局也希望事先充分聽取民眾意見，以盡量避免發展計劃出籠後居民有不同看法再做修改。

## C 地段開發重新提上日程

一萬至九萬平方英尺的社區中心。然而，到了一九九三年，曾用C地段換得建樓用地的紐醫仍對該地段唾涎，而原本同意將C地段作

多人腦海中一定仍記憶尤新。華埠的 C 地段事件在本地主流媒體和華文報刊上都被炒得家喻戶曉。終於，保衛 C 地段的鬥爭獲得了勝利，一九九四年波士頓市政府及曼寧諾市長決定將 C 地段歸還華埠作為社區用地，並指定中華公所監護 C 地段開發事宜。

由前保衛C地段聯盟發展而來的保衛華埠聯盟與亞美社區發展協會發起組成一個C地段顧問小組，收集民眾對C地段發展的意見，同時亞美發展協會發起與市重建局討論可行的發展計劃。

為止，首選的建設方案是住宅房、社區中心和康樂設施等。C 地段發展終於重新登台，新當選的中華公所領導班子也終於開始為 C 地段發做些實事了。

C 地段面積有限，不可能滿足所有需要，居民們認為作為社區福利用途首要的是建老人屋和能容納七百至一千人的上蓋會堂，以滿足

議以中價、市價住宅單位、零售店或寫字樓的租金，以及鄰區興建五年福地大廈的連鎖金等提供。居民們也指出C地段上將來的建築物高度不應高過周圍房屋，以與環境相配合。

## 新 媒 体 新聞

# 華美福利會 裔家庭學習分享活動

如您的孩子在九到十四歲之間，來美未滿五年，請打（617）327-8868留下電話和姓名。此研究與官方機構無關。參加者會得到適當報酬和專家免費教育諮詢。

華美福利會  
亞裔家庭學習分享活動  
座談會：「照顧你孩子的健康」  
日期：一九九八年四月二十七日（星期一）  
時間：上午十時至十一時三十分  
地點：波士頓泰勒街九十號三樓十號室  
主講：崔葭倫小姐 亞裔健康聯盟華美福利會代表  
內容：  
    - 介紹美國的保健體系  
    - 介紹預防護理的重要性  
費用：全免

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一九九八年五月十五日出版

注意健康：吸烟可以引致肺癌

麻州公共衛生處關心您的健康

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煙  
吧  
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高京桂部長



A message from the Massachusetts Department of Public Health.  
消息來源于麻州公共衛生處。

為的影響下，家庭往往無法提供安全的環境，也不能使其成員健康、快樂地生活成長發展。家庭暴力不僅損害個別的家庭及其成員，還會危及整個社會。一般而言，每個家庭都樂於致力保存其家庭傳統，並且以能傳遞珍貴的家庭遺產而自豪。不幸的是，在有暴力傾向的家庭成員的威脅、控制行為影響之下，這些價值與傳統的承傳往往變得不可能。

一九七九年，一群有心的公民在波士頓北部聯合開始了「家福中心」的服務工作，以應付家庭暴力所帶來的壓力和毀壞性。服務對象主要包括摩頓市 (Malden)、麥得福 (Medford) 及愛福瑞 (Everett) 地區的居民。在全美國各地，家庭暴力法令已發展成為一般民眾的運動，要求重新評估對家庭暴力應有的回應。以我們的機構而言，家福中心在許多年不穩定及經費不足的困難中生存下來。當我們的財務穩定之後，使得我們有機會能夠擴展服務範圍，並且能夠負起照顧多

提供反家庭暴力的服務是一項艱巨的工作，需去揭開這些一般人不願觸及的問題。當我們要堅持這項工作，就必須不斷地向社會標準提出挑戰，也就是不能容許任何潛藏的家庭暴力破壞任何一個族裔社會。去年，家福中心得到一份由聯邦政府所提供的基金，得以聘請一位亞裔服務員。最近，我們更與「健康摩頓 (D.O.T.)」合作，聘請了一位顧問。至一九九八年六月止，這位顧問將會設計焦點小組，提供座談會給其他服務機構，並設計評量工具，以協助我們評估亞裔社區的需要。

家福中心致力於提供特別設計的服務，以符合居民的需要。我們提供每周七天二十四小時熱線電話、個人及小組協談、以及法庭中的支持協助。近幾年來，我們更擴展提供社區教育，並延伸對象至青少年族群。我們也發展安全之家，使得受迫害的婦女及其孩童能夠有約三天的絕對安全的處所，在此計劃保護下脫離其危險壓迫的家庭暴力環境。

近來家福中心開展針對亞裔社

區的外展計劃，是目前本機構的一項新挑戰。在尊重文化差異的前提下，我們期望在所有家庭暴力出現的地方，都能提供有效的解決方案。五月十九日，家福中心將在麻頓市中心舉行「亞裔反家庭暴力大會」，歡迎各界共襄盛舉，共同為建立健康美好的家庭生活盡一份心力。

如果你想得到更多有關家庭暴力的資料，或是有興趣參加五月十九日的大會，欲知更多消息，請電 781-324-2221 王小姐。

班特利學院 (Bentley College) 同舉辦去中國經商培訓班，對象是有興趣去中國大陸投資經商的公司主管人員。培訓班將在中國上海市浦東經濟開發區舉行，時間是一九九八年六月十四日至二十日，有意參加者需在四月三十日之前報名並交納定金。波士頓市府國際貿易辦公室主任沃夫崗表示：此次培訓班將開創波士頓市與中國大陸上海市及其他地區經濟協作的新紀元，由本市、上海外經局合作，班特利學院具體負責，歡迎麻州地區各公司負責人參加，通過去中國實地考察和培訓了解在中國做生意的政策與方法。

有興趣報名參加此培訓班者可電班特利學院國際中心，Dr. Jane Ives，781-891-2966，傳真 781-891-2819。

# 為亞裔家庭提供福音 ——介紹家福中心反家庭暴力

自己的錄音公司，並出版了二盤 78 轉碟，其中兩盤是與日裔音樂家一起演奏，放棄一份有穩定收入的保險職業，對她來說是巨大挑戰，但她進入專業音樂界之後，她主要是靠培養學生，作爲一名爵士樂壇的華裔女性，她基本上感到有種族歧視，有時她還覺得身爲亞裔佔了便宜，因爲亞裔在黑人之中處於中立，有些黑人樂手認爲白人不可能或像黑人那樣的優秀爵士樂手。而亞裔卻在某種程度上能被黑人圈子所接受。但她覺得對她來說更重要的問題是她是個闖入傳統上由男性樂手統治的爵士音樂的女性。

作業 九年前她決定回歸音樂，在二十幾歲之前，一直彈鋼琴，但上課時她想演奏爵士樂，她去上課學低音吉它，現在她已將爵士樂彈得相當熟練。

雖然他并不清人數會增長的原因，但社會隨著時間流逝，這會使亞當人或人類產生更深遠的影響。

因為亞裔們輕被他們所處的文化所同化，他們就趨能深入這種文化的音樂之中，包括黑人音樂之中。



華裔女爵士樂王王霞濤 Jane Wong

- ★ 152 年穩固成功的歷史，資產雄厚，是全美四大保險公司之一。
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## 歌劇演唱會名家登台

## 滋根基金會助失學兒童

看金鄉如支中了立九其目為演會村掃持國共，是的唱誠衛除了大同以八女是為根基。此唱會來支持此計劃。此次歌劇演唱會票價\$24、\$18、\$12，可至世界書局、牛頓林苑、喬丹廳票房購票。問詢可電波士頓：508-788-1958。滋根基金會：508-877-7761。

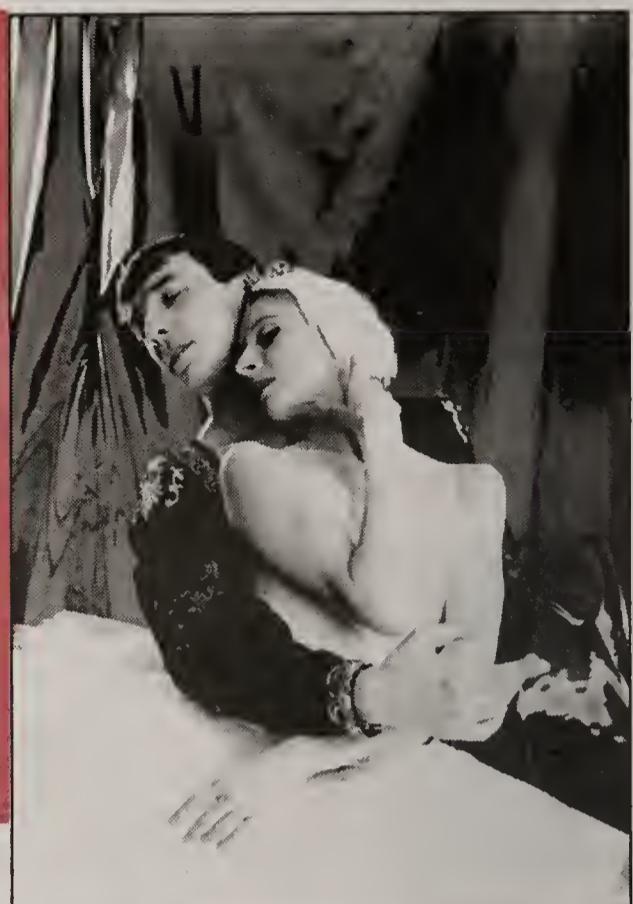
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人人都知道是太陽為地球帶來能量與生命，才使得我們人類得以生存，但大家是否知道：太陽和所有恆星也是有生命的，也會新生、成長、衰老和死亡。我們的太陽也會有死亡的一天，那麼是否科學幻想小說中人類的末日就會到來？盡管那一離開我們還相當遙遠，但我們應該對其有所瞭解，以便為我們人類找到繼續生存之道。

波士頓科學博物館即日起上演新片「太陽的生命與死亡」，將讓觀眾們瞭解我們的太陽系的過去現在與未來，還可以通過星空表演看到許多宇宙的神奇以及日蝕的由來。

## 太陽的生命與死亡

## 科學博物館的新節目



## 藝術中國歌舞展

## 文藝天地

## 古典芭蕾天鵝湖

波士頓芭蕾舞團將於四月三十日至五月十七日上演古典芭蕾舞劇《天鵝湖》，這部家喻戶曉的愛情故事在芭蕾舞台上演出百余年來長盛不衰，不僅因其情節感人，也是由於它是世界音樂舞蹈藝術的結晶，因此長久得到觀眾喜愛。

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